



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

terial the same merits appear as in the chapters on the Ideal novel. By the side of the well-known authors—known by name, Dr. Körting would claim, rather than by their works—Sorel, Tristan, Cyrano, Scarron, Furetière, those of less celebrity are discussed, d'Aubigné, Théophile, Lannel, with many of the third rank.

In the case of Mareschal, Dr. Körting makes an appeal from the verdict of time. The *Chrysolite* of this author, which was published in 1627, is given as the first psychological novel in French, and still more as one of the foremost creations of the literature of the century. This latter assertion is, in our opinion, not warranted, from the stand-point of style at least, by the extracts cited in the foot-notes.

Especially interesting is the study of the sources of the French novel in its Italian and Spanish forerunners, leading to a discussion of the characteristics of the various national schools and of the mutual relations which they sustain to one another.

Ample citations are given in foot-notes with particular reference to the manners and customs of the time, and many interesting comparisons are drawn between the satirical novel and the contemporaneous satirical comedy. Certain supposed resemblances to the realistic novel of the present, however, are perhaps open to objection; that Zola selects coarse scenes only as texts for sermons (p. 68) is true only in part, and some might affirm a very small part; and that the finest triumphs of the realistic school are represented in the works of the same author (p. 264) may likewise, on the authority of one of the founders of the school (cf. E. de Goncourt, preface to *Les Frères Zemganno*), be called in question.

The influence of the French novel, both ideal and realistic, on the literature of foreign nations might have furnished, under the pen of Dr. Körting, a most interesting chapter in conclusion. For the English side, the excellent article of M. Jusserand in the *Revue des Deux Mondes* of February 15, 1887, gives certain valuable hints in regard to Scarron and Furetière (cf. pp. 611-12).

The value of the whole work appears the more strongly where the obscurer literature of the century is to be traced out and put in its

proper relation to the more celebrated. To one familiar only with the ordinary walks of the seventeenth century literature in France, this history reveals a new and not less attractive side of the national spirit and character.

F. M. WARREN.

Johns Hopkins University.

FRENCH ETYMOLOGY.

Origine et Formation de la Langue Française, Exercices Pratiques de Philologie Comparée. Le Premier Livre des Fables de La Fontaine (Texte de 1668) accompagné d'une version latine interlinéaire calquée sur le texte français par HIPPOLYTE COCHERIS, Inspecteur général de l'Instruction publique. Paris, Librairie Ch. Delagrave.

An interesting addition to the works relating to the study of the origin and formation of the French language is to be found in a pamphlet (80 pp.) used especially in the classes of literature in the French High Schools, the purpose of which is to practically illustrate the derivation of most of the French words from Latin. This the author effects by presenting a text very aptly chosen, *Les Fables de La Fontaine, livre 1er*, with a Latin rendering word for word in such a way that each Latin word is placed directly under the corresponding French word. This, however, would hardly be sufficient: in order to make the derivation plainer and in reality much more true to the facts, this same Latin rendering is, in a third line, represented approximately as it was pronounced or spoken, divested, as it were, of its written dress and given as it sounded in the mouth of the Gallo-Roman soldiers who introduced it into the country. Thus is brought in a striking manner both to the eye and the ear the close relationship which exists between the parent speech and the derived idiom. It is needless to say that the Latin thus set before the student is not exactly the classical Latin, but rather the *lingua rustica*, and the *media et infima latinitas*. Of course, to fully comprehend the scope of the work, reference must be made to the somewhat intricate laws and the philological and historical principles that underlie

the science of derivation in the Romance languages.

There are not a few advantages in this novel way of illustrating the derivation of one of the most important of the Romance languages. For instance, the application of the principles is no longer shown merely by examples especially chosen to demonstrate each rule (which is pure theory and, therefore, insufficient), but as they occur in practice almost indiscriminately, so that the student has a chance, so to say, to find them out for himself by a far more profitable study.

It may not be amiss to add that such a philological study is required by the English Universities, and even in the Local Examinations of Oxford and Cambridge.

We append one of the fables thus treated. (The French is given in the orthography of the original edition of 1668):

LE LOUP ET L'AGNEAU

La raison du plus fort est toujours la
illam rationem de illum plus fortem est totum diurnum illam
'la' ration' de 'll' plus fort' est tot' d'iurn' 'la'
meilleure;

melioiorem
melioiorem;

Nous l'allons monstrier tout à l'heure.

Nos illum adnamus monstrare totum ad illum horam.
Nos 'lu' adnam's monstrar' tot' a' 'la' hore'.

Un Agneau se desalteroit

Unum Agnellum se (alter)
Un' Agnel' se —

Dans le courant d'une onde pure;

De intus illum currentem de unam undam puram;
De int's 'lu' current' de une' unde' pure';

Un Loup survient à jeun qui cherchoit

Unum Lupum supervenit ad jejunum qui circabat
Un' Lup' sup'rven't a' je'un' qui circa't

avanture,
adventuram,
adventure'

Et que la faim en ces lieux attiroit.

Et quam illum famem in ecce istos locos
Et que' 'la' fam in cçist's loc's —

Qui te rend si hardy de troubler mon breuvage?

Qui te reddit si — de turbulare meum (bibere)?
Qui te red't si — de trub'lar m'eum —

Dit cet animal plein de rage:

Dicit ecce istum animale plenum de rabiem,
Dic't 'cç' ist' animal' plen' de rabje',

Tu seras chastié de ta temerité

Tu essere habes castigatum de tuam temeritatem.
Tu esser' hab's casti'at' de t'a' temeritat'.

Sire, répond l'Agneau, que Vostre Majesté
Senior, respondit illum Agnellum, quam Vostram Majestatem
Sen'r, respond't 'lu' Agnell', que' Vostre' Majestat'

Ne se mette pas en colere;

Non se mittat passus in choleram;
Nen se mit' pass' in cholere';

Mais plutôt qu'elle considere,

Magis plus tot cito quam illa consideret
Ma'is plus tot c't' que' elle considere'

Que je me vas desalterant

Quam ego me vado (alter)
que' e'o me vad' —

Dans le courant,

De intus illum currentem,
D' int's 'lu' current'.

Plus de vingt pas au-dessous d'Elle;

Plus de viginti passus ad illum de subitus de illum;
Plus de vi'int' pass' a' 'll' de sub't's de elle';

Et que par consequent en aucune façon,

Et quam per consequentem in aliquem unam factionem,
Et que' per consequent' in al'qu' une' faction',

Je ne puis troubler sa boisson.

Ego non possum turbulare suam (bibere).
E'o nen poss' trub'lar s'a' —

Tu la troubles, reprit cette beste cruelle,

Tu illum turbulas reprendit ecce istam bestiam crudelem.
Tu 'la' trub'les reprend't cç' iste' best' cru'ele',

Et je sçais que de moy tu médis l'an

Et ego sapio quam de me tu minus dixis illum annum
Et e'o sap' que' de me tu min's dix's' 'lu' ann'

passé.

passatum,
passat'.

Comment l'aurois-je fait si je

Quomodo inde illum habere habebam ego factum si ego
Quom' ind' 'lu' haber' ha'e'a' e'o fact' si e'o

n'estois pas né?

non stabam passus natus?

nen(e)sta'a' pass' nat'?

Reprit l'Agneau; je tette encor ma

Reprendit illum Agnellum, ego — hanc horam meam
Reprend't 'lu' Agnell', e'o — hanc hore' m'a'

mere.

matrem,
ma're'.

Si ce n'est toy, c'est donc ton frere.

Si ecce hoc non est te, ecce hoc est tunc tuum fratrem.
Si 'cç' 'o' nen est te, 'cç' 'o' est dunc tu'm fra're'.

Je n'en ay point. C'est donc

Ego non inde habeo punctum. Ecce hoc est tunc
E'o nen ind' hab' punct'. 'cç' 'o' est dunc

quelqu'un des tiens;
 qualemque unum de illos (tuum);
 qual'que un' de 'll's —

Car vous ne m'épargnez guère,
 Quare vos non me — —
 Quar' vos nen me — —

Vous, vos Bergers et vos Chiens;
 Vos, vestros Berbicarios et vestros Canes;
 Vos, vostr's Berb'c(h)ar's et vostr's Can's;

On me l'a dit: il faut que je me
 Homo me illum habet dictum: ille fallit quam ego me
 Hom' me 'lu' hab't dict': il' fall't que' e'o me
 vange.
 vendico.
 vend'c(h)'.

Là-dessus au fond des forests
 Illac de super ad illum fundum de illas (foras)
 'la' de sup'r ad 'lu' fund' de 'll's

Le Loup l'emporte; et puis le mange
 Illum Lupum illum inde portat, et post illum manducat
 'lu' Lup' 'lu' ind' porte, et pos' 'lu' mand'c(h)e

Sans autre forme de procesz.
 Sine alteram formam de processum.
 Sin' alt're' forme', de process'.

A. DE ROUGEMONT.

Chautauqua University.

With the kind consent of Professor de Rougemont, I take the liberty of adding a few critical remarks to his interesting notice.

It is to be regretted that so practical an idea as that embodied in the pamphlet above described should be seriously vitiated—to judge simply from the above extract—by a lack of consistency in its execution and of accurate scholarship on the part of the editor. Numerous examples obviously illustrate the justice of these strictures. It may be worth while to point out some of them:—*toûjours* (l. 1), treated as singular;—*allons* (l. 2), attributed to one of the least probable of its proposed etyma;—*essere* (l. 9): if the pop. Lat. *essere* is given for *esse*, then the form *represit* should be given for *reprendit* (l. 18);—*pas* (l. 11 and elsewhere) inconsistently referred to Lat. nom. instead of acc. So *elle* (l. 12);—*plûtôt* (l. 12), read *plus tostum* for *plus tot cito*;—*dessus* (l. 15), read *subtus* for *subitus*;—*cruelle* (l. 18), read **crudalem* for *crudelem*;—*médîs* (l. 19), read *dixisti* for *dixis*;—*comment* (l. 20), read *mente* for *inde*;—*encor* (l. 21), *hanc horam*, improbable etymology;—*donc* (l. 22 and elsewhere), read *donique* for *tunc*; *quelqu'un* (l. 23), read *qua-*

lemquam for *qualemque*; *il* (l. 25), read *illic* for *ille*; *dessus* (l. 26), read *susum* for *super*. Even at its best and when soundly presented, this method of instruction is valuable chiefly for occasional illustration or practice. Its continuous use must very soon result in a wearisome repetition of constantly recurring forms, which will detract from the interest invariably attaching to a more systematic study of French etymology.

H. A. T.

BRIEF MENTION.

The last number of the *American Journal of Philology* contains a characterization of the work of Wilhelm Scherer, from the pen of Professor Waterman Thomas Hewett, of Cornell University.

A new edition of Lessing's Fables, with introduction, notes and vocabulary by E. L. Naftel, has been sent us by the Librairie Hachette & Cie, London, Paris and Boston. While the notes may be said to be fairly well suited to their purpose, it must be confessed that a more meagre and unsatisfactory introduction to a text intended for the use of pupils it would be hard to find. Though the editor was writing for children, he was not thereby exempted from the duty of acquainting himself with the simplest facts of Lessing's life.

The American Dante Society (organized 1880) published, as an Appendix to its Annual Report for 1885, "Additional Notes on the Divine Comedy," by Henry Wadsworth Longfellow. These notes were made from time to time during the later years of the poet's life and after the publication of the first edition of his translation in quarto, in 1867. Messrs Houghton, Mifflin and Company (Boston) have embodied the notes in a new edition, just brought out, of Longfellow's Dante, combining the text of the smaller edition of 1870 with the foot-note readings of the original quarto, and thus giving us a definitive edition of a work that has done much for American scholarship. These additional notes are not extensive, but as the author was "fond of reading similarities of thought and expression between Dante and other poets," they are of interest as showing